

“**TRASH**”
CINEMA

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The verdict is still out on my change of direction, but from my viewpoint, it was the smartest thing I've done in almost 9 years (HELLO JANICE!). People are coming out of the woodwork, volunteering their services to make ETC unique. Before the reviews begin, here's what's going on overseas.

EUROPEAN FILM NEWS

BY DALE PIERCE

Spanish film director-producer Adolfo Arrieta is planning to create a new, knights of old horror story based on the King Arthur legend, Sir Gwain and the Green Knight. Rumor is he wants to use an American actor in the lead role and Spanish co-stars.

Director, producer, and screen news writer Salvador Sainz, who may be reached by writing to him directly at Av. Prat De La Riba 41, Reus (43201 Tarragona) Spain, plans to put out a book in late 1989, dealing with Spanish horror films. The book will be in Spanish but should be illustrated profusely enough to be of interest to American fans and worth having, if for no other reason than documentation of this often neglected country when it comes to horror films.

Santiago Alvarez, known to horror fans for his portrayal of the mad scientist good guy in SLUGS, has evidently left horror and returned to comedy films, for which he was better known in Europe prior to SLUGS. He evidently wishes to return to that genre, although he has stated he enjoys horror films.

Character actress Cata Freyre has moved from Spain to California in search of more profitable work and has enrolled in an acting academy in hopes of furthering herself. In the past few years, breaks in Europe had been slow in coming and she sought greener pastures.

While everyone raves about the western scores of Ennio Morricone, people tend to ignore his works in the horror or psycho-killer area, which include credits for the music of many of the earlier Argento films prior to his reliance on the rock group Goblin. One should check out record stores and video outlets for any of a number of his film scores in the splatter or horror area, including some genuinely chilling compositions in remote and lesser known films. These include AUTOPSY (Prism Video), FOUR FLIES ON GREY VELVET, THE BIRD WITH THE CRYSTAL PLUMAGE (United Video), INVESTIGATION OF A CITIZEN ABOVE SUSPICION, HOLOCAUST 2000 (Vestron Video), BLOODLINE, PARALYZED (MPI Video), A LIZARD

IN A WOMAN'S SKIN, SPASMO, THE ANTICHRIST aka THE TEMPTER (Embassy Home Video), THE HUMANOID, TERROR IN THE WOODS aka WHAT HAVE THEY DONE TO SOLANGE? and EXORCIST II, his best known work in the horror field, which was possibly the only redeeming feature of that film.

Amando de Ossorio is re-entering the horror film world with two upcoming projects, one a story about zombies, the other is a tale about a bullfighter returning from the grave. De Ossorio is best known for his Blind Dead series of the late 60s and early 70s, plus other films as DEMON WITCH CHILD aka THE POSSESED (ALL SEASONS VIDEO), THE SEA SERPENT (LIGHTNING VIDEO), NIGHT OF THE SORCERORS (UNICORN VIDEO) and others. The 70+ year old director is still going strong.

Finland has released one of the first horror films to ever come out of that country, a title loosely translated as ALONE IN THE NIGHT, evidently a psycho killer story like those popular in America, with people trapped in a cabin in the mountains, with a nut on the loose.

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One thing I was most proud of in the old HI-TECH TERROR was exposing folks to the films of Jean Rollin. I cannot thank two Canadians (and all-around super folks) enough: Mike Ferguson and Gordon Harmer! Rollin is pretty much ridiculed in his native France, so much so that he drives a cab these days. The last film credit that I saw his name attached to (as screenwriter) was EMMANUELLE 6 and that's a shame. As a Rollin fanatic/booster supreme, I'm proud to present Marshall Crist's review of LES DEMONIAQUES. Upcoming Rollin films to be reviewed by Marshall include LA VAMPIRE NUE (thankyou Lucas Balbo) and REQUIEM POUR UN VAMPIRE (thankyou Donald Farmer).

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LES DEMONIAQUES (1973) DIRECTED BY JEAN ROLLIN
REVIEWED BY MARSHALL CRIST

First, the obligatory plot synopsis: a group of "perverse shipwreckers" lure a boat onto the rocks of the Belgium coast. They torment two, blonde female survivors, steal their belongings and leave them for dead. At the gang's hangout, the male leader hallucinates that the two dead girls are persecuting him. The four thugs return to the beach and try to burn the girls inside the remains of a wrecked ship, but the pair escape to an almost abandoned abbey. There, they encounter the Devil and his two henchpersons. In exchange for sex with Satan, the girls acquire supernatural powers which they use to avenge themselves in a corpse scattered conclusion.

LES DEMONIAQUES was supposedly released in the U.S. in 1977, about a month after STAR WARS. It somehow made it to a theatre in downtown Los Angeles in 1986 under the title CURSE OF THE LIVING DEAD, and it was this dubbed, watered-down edition that initially generated my interest in the films of Jean Rollin. Seeing the French language videocassette three years later, I can still appreciate why the film had such an impact, and it remains

among my favorite movies. And yet praise for any Rollin film deserves some words of warning as well. For instance, this film looks extremely cheap; the props and costumes are fake looking. Anachronisms abound such as women with bikini lines and a Bela Lugosi doll. Furthermore, the acting is atrocious even for a Rollin film. So what makes this film work?

Well, there's the imagery. Rollin always manages to find an interesting castle or similar location at which to shoot, and the footage of the abbey, with or without naked women is breathtaking. And while not as relentlessly paced as Rollin's only other U.S. theatrical release, *REQUIEM POUR UN VAMPIRE* (*DUNGEON OF TERROR*), some of *LES DEMONIAQUES*' action, such as the attack upon the two shipwreck survivors, is shot in an unorthodoxed style which actually heightens the scene's intensity while being fascinating as well (There are even some Spielberg-style dolly-in shots, but they are rather shaky.).

Then there's the sondtrack. Excellent use is made of sound effects (or lack thereof), especially in the sequence with the shipwrecker's paranoid hallucinations. the score, while criticized elsewhere for being "overly emphatic", is certainly no moreso than those used by, say, Dario Argento.

For the Rollin fan, there are plenty of familiar names in the credits. Cinematographer Jean-Jacques Renon and composer Pierre Raph again contribute strikingly. Cast members Louise Dhour, Paul Bisciglia, and Mireille Dargent are all carry overs from *REQUIEM* (among other films). Bisciglia basically repeats his oft-essayed "dufus" role, while Dargent is once again in clown makeup- a testament to Rollin's uncompromising fetishism.

All this doubtlessly fails to explain the questionable appeal of *LES DEMONIAQUES*. The fact that Rollin movies are best reviewed in relationship to each other rather than as cinema per se, should adequately signal that the director (and in this case, writer) caters to a particular, limited taste-his own.

And I couldn't be happier!

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Don't you just hate people who have talent out the wazoo? Well, my next reviewer certainly falls under that curse. Artist/writer Stephen Bissette is up next with a review of a German film that definitely qualifies as an unheralded classic. Minimalist to an extreme, the following film is the type of fare my readers should track down at all costs. Stephen is working on a book that will be the last word on Third World Cannibal films.

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DER FAN/TRANCE (1980?) REVIEWED BY STEPHEN BISSETTE
DIRECTED BY ECKHART SCHMIDT

Possibly a first feature from director Eckhart Schmidt, *DER FAN* didn't find a niche in Germany or anywhere else for that matter, relegating Schmidt's later (reportedly undistinguished) work and his obsessive debut to obscurity. Too bad, because *DER FAN* is a

corker, spiralling from the reality of the Lennon murder and predating similar mediations (Edward Bianchi's *THE FAN*, 1981, and Martin Scorsese's *THE KING OF COMEDY*, 1983, Stephen King's novel *Misery*, 1987). It also is of interest for its peripheral documentation of the minimalist, post-Kraftwerk 'Neue deutsche Welle' (NDW) German music scene; Bodo Staiger, leader of NDW band 'Rheingold' (1976-80), composed the soundtrack and costars as 'R', the narcissistic pop star who is the focus of *DER FAN*'s deadly obsession.

Teenage TV personality and cover girl Desiree Nosbusch stars as a teen fan of 'R' whose all-consuming fixation borders on (and soon plunges into) insanity. Because her daily letters remain unanswered, she confronts and attacks the postman; when her father switches channels during 'R's appearance on television, she runs away from home. Incapable of responding to any other human contact, living her every moment vicariously through her fantasies about 'R', she writes him, pursues him, meets him, gains his confidence, and finally is invited to his flat where they fuck. Mere sexual consummation isn't enough for her, though, and when he turns his back to leave her she snaps and kills him. After laying with his body, she dismembers and consumes him (over a period of what may be weeks; at this point all sense of time dissolves), finally grinding his bones to powder and spreading them like ashes on the sidewalk where they first met. The chilling coda finds her at home, her head shaved, writing another letter to 'R' to tell him she has missed her period (the film's opening indicates she was already missing her periods, due to depression and psychosis), may be pregnant, and looks forward to giving birth to their little 'R'. Brrrrr.

Panned by German critics, who villified the sick scenario, sex scenes, and actress Nosbusch (now a TV-movie star and moderator on private-channel Radio Luxemburg), the film was too rough for teen audiences, too unpleasant for the mainstream, and didn't last long in the theatres. The Canadian videocassette is in the adult section, under the title *TRANCE*, and is well worth seeking out. It's a slow, static, talky, calculated, tortuously obsessive and horribly sterile experience...but if you get caught up in its spell, you'll never forget it. Recommended for late-night viewing!

(Thanks to West German Deep Red reader Uwe Hamm-Furholter for the background information on the film and its stars.)

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PROFONDO
ROSSO



And now it's Naschy time. Chris Poggiali makes his debut this issue with a review of one of the more obscure Naschy epics. If you'd like to see reviews of even more Obscure films starring the P man such as EL FRANCOTIRRADOR, HACE EL FRANCES and REUNION SANGRIAMENTE write and let me know.

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THE DEVIL'S POSSESSED (1974) ALL SEASONS VIDEO
DIRECTED BY LEON KLIMOVSKY REVIEWED BY CHRIS POGGIALI

Despite the title, this Paul Naschy vehicle really isn't a hooror film. in fact, the devil makes no appearance and there are no possessions. THE DEVIL'S POSSESSED is basically a confusing adventure film with the slightest smattering of supernatural ideas.

The setting is France during the 12th or 13th century. Naschy plays field marshall DeLancre, a great warrior who is dominated by a greedy mistress. He was once a kind guy, but she has been twisting him into a sadistic madman. An elderly alchemist, the greatest in the land, has been called in to make gold, but he needs the blood of virgins to do it. DeLancre doesn't like the idea of murder, but greed overpowers his morals.

Now this is where the story gets confusing. The alchemist and DeLancre's mistress seem to be in on a plot to deceive DeLancre, but we never know what is up. The evil woman chops off a man's head so the devil can speak through it and tell them what they must do. The head speaks--it tells them to sacrifice seven maidens over the course of seven saturdays, and then repeat the process. This will bring immortality and the secrets of life and death. That's great, but isn't it gold they want? DeLancre even mentions that he'd like to occupy the throne of France. That doesn't matter, though, because it's all a trick; the alchemist was actually the one providing the head with a voice, not the devil!

The peasants, meanwhile, are sick of watching their maidens getting carried away for meaningless sacrifices, so they form a rebel group. Into the picture rides Gastone, a one-time friend of DeLancre's, who knows of the evil that is taking place and helps the rebels fight the crazed field marshall. So we then switch back to Naschy, who doesn't have much to do in this movie. He drinks a lot, tortures some people on the rack, and gets his eyes gouged out during a jousting tournament with Gastone.

Three more features could have been made from the amount of subplots crammed into this one. The direction by Leon Klimovsky, is only fair at best (he also did Naschy's VENGEANCE OF THE ZOMBIES and a couple of Waldemar the werewolf films), but the scenery is gorgeous. The swordfights are so stagey that they're ridiculous, making this an even bigger journey into dullsville. The scriptwriter must have grabbed everything in sight for inspiration, from Macbeth and Robin Hood to the COUNTESS DRACULA script. Unfortunately, none of it comes together. THE DEVIL'S POSSESSED is a cheat of a film and is not recommended.



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The above photo of Jesus Franco and Lina Romay was taken by Donald Farmer during his visit last May to the Cannes film festival. Donald had the opportunity to interview them so look forward to its appearance in a future issue of Fangoria.
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**SOLA ANTE EL TERROR (1983) MAGO VIDEO
DIRECTED BY JESUS FRANCO REVIEWED BY JEFF DOUNG**

Discovering this obscure film hidden among stacks of Spanish and Mexican video boxes was indeed a thrill. And actually better than the movie itself. As the film opens to a promising title sequence (in gothic typeface), set to genuinely eerie background music, a wounded, dying man calls out to his young daughter Melissa. As he collapses and dies before her, his blood stains her dress. This traumatic experience leaves a lasting effect on her as the story suddenly shifts forward to her now grown up, an invalid suffering recurring nightmares (now played by Candice Coster, aka Lina Romay, sporting a blonde pixie hairdo). She's cared for by two hard-looking and drinking sisters named Flora and Marta, as well as a handyman named Enrique—who is eventually stabbed by the troubled girl after once more hearing her father repeatedly calling her name. Here Franco shows a slow(!) closeup of the man's eyes-down to his blood drenched nose and mouth, and

back up to his forehead where the blood, thick as paint is welling out from. Furthermore, the father's voice is a deep bass, amplified to a chilling effect. During this and each subsequent murder, Melissa continually transform back and forth from a child to an adult so that the viewer doesn't know whether it's an illusion manifested by the victim or is imagined by Melissa as she commits the murderous acts or is actually happening. This is a nice device used throughout (along with an appropriate childlike organ grinding melody accompanying Melissa's state of dementia) and even at the end this phenomena is not explained so as to leave the viewer guessing. Set against a relaxed jazz trumpet score and vivid photography of the Spanish seascapes, a young musician becomes interested in Melissa (perhaps he's seen what Coster/Romay can do in some of her other films!). At one point he starts singing a folk ballad and although something may have been lost in translation (this was a spanish language version I saw) I swear he was singing about Rice-A-Roni! A doctor is called in who tries to get to the root of Melissa's problem. Eventually the two sisters lock her up in a cell, but she's rescued by another man whom she rewards with a tire iron to the shull. After the doctor takes her away, Flora and Marta discuss how they'll now own everything. As Flora showers, the younger (but no less ugly) Marta decides she wants it all to herself and repeatedly bashes her sister's head against the tile wall, leaving a large trail of blood. meanwhile the doctor reveals to Melissa the truth about her past as the story flashes back to her walking along the shore with her father. Back to the present, she stabs Marta to death and once again the doctor takes her away in his car, but this time she hears her father's voice and covers the doctor's eyes as they go crashing over a cliff. As the film ends, there's a final flashback to a young Melissa and her father walking hand in hand.

Franco enthusiasts mat be somewhat disappointed as the film lacks the abundant nudity and wall to wall sex normally found in the prolific director's films, and the graphic violence is kept to a minimum. A completely unattractive cast (Miss Coster included) doesn't help either. There is a bit of atmosphere though and at least the plot is not one of the well-worn out storylines usually associated with Franco. And a noticeable absense of the overuse of the zoom lens as well as no appearance by the director himself add to the film's plusses. The music, the costumes and hairstyles all make the movie look like it was made in the early 70s-not merely six years ago. Admittedly no great masterpiece (are any of Franco's films?), nonetheless, it's a mildly entertaining time-killer, and a helluva lot better than his WHITE CANNIBAL QUEEN (Video City). Of course that's not saying much...

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VIDEO RIPOFFS---Do I even have to say, stay the HELL away from Rick Sullivan and his so-called rare foreign videos. He took the Wizard Video version of ESCAPE and edited in a crude computer generated title WOMEN'S PRISON AGAINST THE CANNIBALS. He also took Vestron Video's INVASION OF THE FLESH HUNTERS and spliced in the title CANNIBAL APOCALYPSE, yet all you get is the edited down Vestron version.

ADIOS



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L E T T E R S

Dear Craig,

I want to thank you for continuing to send me your review zine, especially EUROPEAN TRASH CINEMA. I appreciate that you've continued to keep me apprised of the "Texan" view of good old trash. I must admit I can only get through some of the European films, but I do enjoy reading about them very much.

Best,
Dick Klemensen
(LSDH)

Dear Craig-Dude,

ETC #1 is the best zine you put out yet, dude. We tune in to the same kinda flicks that give you a rise. HEROMANTIS was the most compelling sickie we've seen in some time. Like to hear about more obscure foreign genre stars re: Diana Conca. Good choice of film reviews, too. I can't wait to get my Doms Video catalogue! Keep up the GRIND-BUT work!

RAT & J
(Grindhouse)

Dear Craig,

Thank you for the first issue of ETC. It was a fantastic debut issue. The HEROMANTIS review was great. I hope to see this film soon. Recently, I've been watching a great deal of foreign horror films, much more than I have ever watched before. I've seen most of Argento's films and a bunch of cannibal films. I hope ETC will continue for as long, if not longer, as Hi-Tech Terror.

Thanks again
Don Pydyncowski

Dear Craig,

Got the first issue of ETC and can't begin to tell you how impressive it is. Much easier type to read, good lay-out work, out of sight material. Hoo-Ray!

Your Friend
Fred Olen Bay

Dear Craig,

ETC is exactly what I envisioned: a zine close in spirit and presentation with your Hi-Tech Terror but gaining a new life through a more pointed direction and rehired enthusiasm. The "insider" info is a helpful addition to us poor folk who don't have access or know where to begin looking for such foreign esoterica. ETC is a lot more helpful than those store owners who simply say, "Did you look under 'B' in the horror section? Then we don't have it. Nope, we never heard of it." Morons. Keep up the great work and hopefully your previously cancelled subscribers will open their minds and rejoin the ranks.

Later--
Vincent Basilicote
(Grindhouse-typed)

Hello Craig,

L.I.P. H/T and welcome ETC. Certainly not as catchy as Hi-Tech but infinitely more varied and interesting. Now if you could only develop into a magazine format with stills.... But I guess I have to content with an intelligent little zine. I do hope you do a return article on Diana Conca, not because I've seen her never heard of her but I'm always interested in what kind of talent is abroad. Only thing I find questionable in Mr. Pierce's article is that aside from her beauty, he gives little indication of any other striking aspects of her work. Is there a scene or character that she plays that literally standout or is she just another pretty face? Might as well review some of her movies... I can relate to Mr. Young's review of THE DEVIL'S HONEY. I'm a big fan of the sex drama. A curious thing is that most seem to be inspired by those born to be bad Gals of the solo movies, a very American tradition, but the Italiens seem to be the only ones doing them regularly. I did manage to catch LA GABBIA (lost on home video as COLLECTOR'S ITEM--ed.) several months ago and found it to be quite interesting. Tony Musante was sympathetic as the reluctant object of Laura Antonelli's desires (unlike, say an actor like Tomy Perkins who would have reduced the movie to a really grabby level). Similar to THE DEVIL'S HONEY, a musical instrument plays an important part in LA GABBIA. Instead of a saxophone we have a Cassio that Horricone uses rather humorously to reflect Antonelli's daughter's descent into dementia and her domination over the two main characters. *Cris: Miranda*

OK, enough eco strating and welcome to the 3rd edition of BTC. Response has been very positive to what I'm doing so look for me to be around awhile. The visuals to my right are from some Mexican comic books that are a riot. The covers always promise more than they can deliver. Back in BTC #1, those comic illustrations were from an Italian comic called DYLAN DOG. New York City along with a few cities on the west coast continue to stock unusual videos from Venezuela, which in most cases are in English with sub-titles. Eric Rother reports the following rarities found only on these labels. They include:

- 1) GREAT WHITE - This Italian JAWS ripoff was litigated off the screens by Universal because it was such a blatant copy. See review this issue.
- 2) SHE WOLF OF STILBERG - Here's an Bernine Production (not directed by Jesus Franco!) that stars Melissa Lango and was inspired no doubt by the ILLA series with Dyanne Therese.
- 3) SHAMBULLS IN AMERICA - This one is out in the U.S. but what makes this version unique is that it contains hardcore sex sequences.
- 4) RED NIGHTS OF THE GESTAPO - Yet another in the long line of Nasty Nazi films inspired by THE NIGHT PORTER.
- 5) THE KILLERS ARE OUR GUESTS - This 70s Italian Giallo stars Anthony Steffen (NIGHT EVELYN CAME OUT OF THE GRAVE) and Margaret Lee (SLUGHTERED BOY).
- 6) THE HUMANOID - Italo Sci-Fi with Richard Kiel and Barbara Bach with a nifty score by Ennio Morricone.
- 7) ZOMBIE HOLOCAUST - This is the original version of DR. BUTCHER and does NOT contain the lame prologue. Also retains the film's original score.
- 8) SOLAMENTE NEGRO - An ECZONIST type film that stars Craig - BITE (ASSIGNMENT TERROR).
- 9) LAST MIDNIGHT TRAIN - A sick LAST HOUSE ON THE LEFT ripoff set on a train complete with Morricone score.
- 10) STAR KNIGHT - A Bootsy epic that stars Klaus Kinski and Harvey Keitel.
- 11) GRODLY INHERITANCE - A weird mystery film that stars the allusion Peni Berns.

A nice little new zine has debuted from Canada called KILL-BABY. Within its 40 pages are reviews of OPERA, PHANTOM OF DEATH, GATES OF HELL, EYESBALL WOMEN IN CELL BLOCK 9, and LOVE BRIDES OF THE BLOOD MUMMY (take EL SECRETO DE MONIA BISIPICA). There's a lot more and I recommend you write to Steve Fenbane at 99 Hilldale Ave. East, 2nd Floor, Toronto, Canada M4S 1T4 for details.

ESPECIAL de SATANÁS



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TIM FERRANTE MAKES HIS ETC DEBUT WITH A REVIEW OF THE NOTORIOUS JAWS RIPOFF, GREAT WHITE. I'LL ALWAYS BE INDEBTED TO TIM FOR STEPPING IN BACK IN 1986 AND TAKING OVER THE REIGNS OF HTT WHEN IT LOOKED LIKE I MIGHT BECOME UNEMPLOYED. IF NOT FOR THAT ACTION I MIGHT OF CHUNKED IT ALL AND CALLED IT QUIT. THANKS TIMBO.

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GREAT WHITE AKA L'ULTIMO SQUALO (THE LAST SHARK)
DIRECTED BY ENZO G. CASTELLARI REVIEWED BY TIM FERRANTE

MUSTERING UP THE BALLS OF SAMSON AND HERCULES IS JUST ABOUT WHAT IT TOOK FOR PRODUCER EDMONDO AMATI TO SWIPE PART AND PARCEL THE STORY AND ACTION DEVICES OF JAWS AND JAWS II. MCA/UNIVERSAL SIMPLY ARE NOT THE FAT CORPORATE CATS TO TRY AND HOSE AND SURE ENOUGH, MCA SLAPPED AN INJECTION ON DOMESTIC DISTRIBUTOR FILM VENTURES AND SWIFTLY ENDED ITS RELEASE. THANK JESUS FOR THE HOME VIDEO MARKET. GREAT WHITE HAS BEEN REARING ITS FIN ON ASSORTED FOREIGN LABELS. THIS VERSION HAILS FROM SOUTH AMERICA IN ENGLISH WITH SPANISH SUB-TITLES.

THE SCREWY ITALIANS HAVE SERVED UP A JAWS RIP-OFF SO BLATANT THAT EVEN AN ALZHEIMER VICTIM COULD SPOT THE SIMILARITIES! PLOT IS EXACTLY THE SAME. A SUPER BADASSED GREAT WHITE SHARK HAS BEEN ENJOYING THE SWIMMING MENU OF A COASTAL TOWN. VIC MORROW ADOPTS A SICKENLY FAKE SCOTTISH ACCENT IN A TEN CENT IMITATION OF ROBERT SHAW. YES, HE'S A SALT OF THE SEA AND YES, HE'S AN EXPERT ON SHARKS. JAMES FRANCISCUS, NOT A COP LIKE BRODY BUT A WRITER, GETS WOUND UP IN THE SHARK MENACE AND BEHAVES IN TRUE ROY SCHEIDER FASHION. THE GREEDY POLITICIAN (THE MURRAY HAMILTON ROLE) IS JUST AS DIMWITTED AND UNDERHANDED AS SPIELBERG'S VERSION. AT LEAST THEY DIDN'T TRY TO DUPLICATE RICHARD DREYFUSS. THAT WOULD HAVE BEEN TOO MUCH TO HANDLE.

KILL SCENES ARE TAMPERED JUST ENOUGH TO THROW YOU OFF THE SCENT OF ACCUSING THEM OF PLAGIARISM. BUT HOW MANY WAYS CAN YOU CREATE CHARACTER MOTIVATION TO GO SWIMMING? THEY'VE EVEN RECREATED THE JAWS II SCENE WHERE THE GREAT WHITE DRAGS A HELICOPTER UNDERWATER, ALTHOUGH THIS VERSION IS MORE GRUESOME AND GRATIFYING IN THE GORE SPILLING. OH, AND GUESS HOW THEY SPOT THE SUBMERGED SHARK. NOT BY ITS FIN, BUT IT'S DRAGGING A BUOY MARKER THAT SKIMS ACROSS THE SURFACE. SOUND FAMILIAR?

SHARK MOCK-UP IS AS GOOD AS ANY OF THE JAWS VERSIONS. I FOUND THIS ONE EVEN MORE FEARSOME SOMEHOW. GOTTA CREDIT THOSE GINZO'S FOR SOME EFFECTIVE INTERCUTTING WITH LIVE ACTION AND CRUSTY STOCK FOOTAGE. ONE OF THE BETTER USES OF THIS TIRED TECHNIQUE. THE GUIDO AND MAURIZIO DE ANGELIS SCORE WISELY STEERS CLEAR OF THE FAMILIAR DUM-DUM-DUM-DUM JOHN WILLIAMS MOTIF. AND ENZO CASTELLARI ACTUALLY BUILDS SOME SUSPENSEFUL MOMENTS HERE. I CAN IMAGINE THE AGONY HE MUST HAVE HAD TO TRY AND CREATIVELY REDO A WELL-TRODDEN PATH OF SHARK ATTACKS. THEY ACTUALLY CAME UP WITH ONE THAT MCA WOULD NEVER TOUCH.

ASIDE FROM THE COPYCAT NATURE OF THIS ITALO JAWS MIRROR, YOU'RE SURE TO GET A RISE IN THE VALLEY FOR ITS SUBACTING AND BALLSY

EXECUTION. JUST DON'T CHORTLE TOO HARD WHEN VIC MORROW STATES WHAT HE WANTS AS PAYMENT FOR CAPTURING THE SHARK, "ALL I WANT IS THE HEAD," SAYS MORROW. "JUST THE HEAD."

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SEXY CAT (1972) TELECINE VIDEO
DIRECTED BY JULIO PEREZ TABERNERO
REVIEWED BY JEFF DOUNG

HAVING READ THE SYNOPSIS OF THIS IN PHIL HARDY'S BOOK, I WAS ANXIOUS TO SEE THIS FILM, AND ALTHOUGH I SAW THE SPANISH LANGUAGE VERSION, EVEN WITHOUT THE INFORMATION, IT WAS EASY TO FOLLOW THE PLOT. A MOVIE COMPANY DECIDES TO MAKE A FILM BASED ON THE MURDEROUS, BLOODY ADVENTURES OF A VILLAINOUS COMIC STRIP CHARACTER CALLED SEXY CAT. IN HER SKINTIGHT BLACK COSTUME AND LONG, WILD BLEACHED WHITE HAIR SHE LOOKS LIKE CATWOMAN GONE MAD FROM A PEROXIDE JOB. HER IMAGE CONJURES UP CHILDHOOD MEMORIES OF NOT ONLY CATWOMAN, BUT OF DIABOLIK AND BOTH MARVEL COMICS' SATANA AND THE CAT.

IN THE OPENING SCENE, THE PRODUCER IS CLOSING THE DEAL WITH THE CREATOR/ARTIST OF THE EVIL FEMME FATALE. WHEN SHE LEAVES, THE ARTIST HAS A DRINK AND STARTS WORKING ON THE NEXT STRIP AS SOMEONE SLOWLY APPROACHES. SUDDENLY A GLOVED HAND CLUTCHING A KNIFE APPEARS THROUGH A CURTAIN AS THERE'S A CLOSEUP ZOOM OF THE KILLER'S EYE, SO THAT THE SCREEN IS FILLED BY A HUGE EYEBALL (SHADES OF ARGENTO!) SURROUNDED BY WHITE (OF THE EYE) WITH RED STREAKS OF BLOOD VEINS SHOOTING OUT IN ALL DIRECTIONS. AS THE CAMERA THEN CLOSES IN TO A TIGHT SHOT OF THE BLADE SLICING HIS THROAT, THE BLOOD GUSHES OUT AS THE VICTIM FALLS FORWARD, KNOCKING OVER A WHISKEY BOTTLE, WHICH SHATTERS ON THE FLOOR (SEEN FROM A BIRDSEYE VIEW) ENDING WITH THE BLOOD SPILLING ONTO HIS UNFINISHED COMIC STRIP,-WHICH IS A NICE JUXTAPOSITION--THE KILLER HAS COMPLETED THE PANEL BY ADDING THE ARTIST'S OWN BLOOD TO THE PICTURE. THE REST OF THE FILM CHRONICLES THE VARIOUS OTHER MURDERS COMMITTED BY THIS INSANE KILLER WHO'S DRESSED JUST LIKE THE SEXY CAT CHARACTER. THERE ARE OCCASIONAL FLASHES OF THE KILLER-A SKULL WITH BLACK MASK AND BLONDE FRIGHT WIG . PROCEEDING EACH MURDER IS A CARTOON PORTRAIT OF THE CHARACTER DEPICTING THAT METHOD OF KILLING. ONE ACTRESS (DIANIK ZURAKOWSKA) IS BITTEN BY A POISONOUS SNAKE (THIS SCENE IN WHICH THE UNKNOWING BLONDE, HAVING JUST SHOWERED, WALKS AROUND BAREFOOT, WITH THE SNAKE SLITHERING ALONG, SEEMS TO GO ON FOREVER). ANOTHER VICTIM IS TIED TO A GAS HEATER AND IS ASPHYXIATED WITH A PLASTIC BAG OVER HER HEAD (HER FINAL GASPS FOR AIR AS HER FACE TURNS A SHADE OF PURPLE, WHILE THE MURDERER CACKLES AWAY IS A GRUESOME SIGHT-REMINISCENT OF THE BATHROOM MURDER SCENE IN A BLADE IN THE DARK (LIGHTNING VIDEO) AND THE ATTIC DEATHS IN BLACK CHRISTMAS). FINALLY, A MODEL'S PHOTOGRAPHER HAS HIS FACE AND CHEST CLAWED TO A BLOODY, BLINDING MESS-ENDING WITH A FROM BELOW SHOT CLOSEUP OF HIM HANGING OVER A TABLE WITH A BLOODY EYEBALL HANGING FROM ITS SOCKET.

IN THE END, THE KILLER, HAVING BEEN CHASED BY A DETECTIVE HERO, A SPANISH 007 TYPE, IS CORNERED IN A SCRAP METAL JUNKYARD, SHOT THROUGH THE CHEST WITH A SPEAR, FALLS INTO A METAL CRUSHER AND IS

DECAPITATED. ALTHOUGH NOT EXPLICITLY SHOWN, HIS DEMISE IS OBVIOUS BY THE SHOT OF THE MACHINERY. THEN TO THE KILLER'S TWO CLAWS GRASPING AND THEN SUDDENLY STOPPED OUTSTRETCHED, AND FINALLY BACK TO THE MACHINERY STAINED WITH BLOOD. ALTHOUGH ONE MIGHT QUESTION WHY DIRECTOR TABERNERO, HAVING SHOWN SUCH GRAPHIC AND GORY SCENES EARLIER, DECIDED TO GO THE LESS GRAPHIC ROUTE IN THE END, THIS METHOD WAS JUST AS (IF NOT MORE) EFFECTIVE (LIKE THE IMPLIED DECAPITATION IN THE FINALE OF DEEP RED (THORN/EMI). THERE ARE SEVERAL SLOW POINTS IN THE FILM-BEWEEN EACH MURDER SCENE WHERE THERE IS ENDLESS DIALOGUE IN WHICH, IF YOU DON'T SPEAK SPANISH, IS SOMEWHAT TEDIOUS. ALSO, THE COLOR WAS WASHED OUT IN THE PRINT USED FOR THE VIDEO TRANSFER. HOWEVER, ALL IN ALL, THIS MIXTURE OF GRADE B JAMES BOND, BATMAN AND MODESTY BLAISE DONE IN A SLASHER VEIN IS FAIRLY ENTERTAINING.

BLOOD AND BLACK LACE



Issue One
Spring &
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This Issue:
ARGENTO:
The song of
Death.

BAVA's
Planet of
the Vampires

REVIEWS:
11 DAYS
11 NIGHTS
PARTS 1&2.
VAMPIRE
IN VENICE.
GRAVEYARD
—YAWN!!
MACABRE.

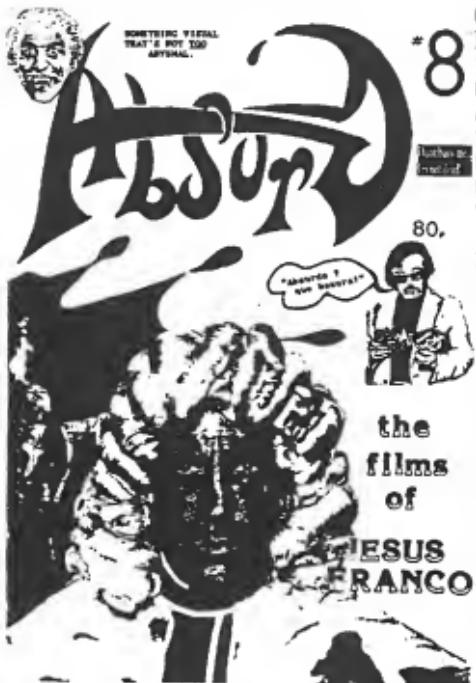
B.B.F.C.:
SCISSOR
HAPPY?

BLOOD AND BLACK LACE #1- WHAT CAN I SAY? BUY THIS FANZINE ASAP! FINALLY A FANZINE (IN ENGLISH) DEVOTED TO ITALIAN HORROR FILMS. THE FIRST ISSUE CONTAINS ARTICLES ON THE MUSIC IN ARGENTO'S FILMS, THE RISE & FALL OF LAMBERTO BAVA, A LAMBERTO BAVA FILMOGRAPHY (INCLUDING ALL HIS ASSISTANT DIRECTOR'S WORK), SPACED OUT-WHICH IS A DETAILED LOOK AT MARIO BAVA'S ONLY FORAY INTO SCIENCE FICTION, PLANET OF THE VAMPIRES. DEPRAVED AND CORRUPT-A 2 PAGE ESSAY BY EDITOR ANDREW FEATHERSTONE ON VIDEO CENSORSHIP IN THE U.K., 22 DAYS 22 NIGHTS- A HILARIOUS ARTICLE BY ONE OF MY FAVORITE BRITISH WRITERS, JOHN MARTIN, ON TWO SEX FILMS BY JOE D'AMATO- 11 DAYS AND 11 NIGHTS AND TOP MODEL, AND REVIEWS OF GRAVEYARD DISTURBANCE, VAMPIRE IN VENICE, AND LAMBERTO BAVA'S BEST FILM MACABRE. THE BEAUTIFUL COVER IS BY PAM RICHARDS, WHO DID SUCH GREAT WORK IN THE PAST FOR SAMHAIN. IT'S ON SLICK PAPER AND CAN BE ORDERED FOR \$3.00 FROM ANDREW FEATHERSTONE, 3 REDVERS CLOSE, BISHOP'S STORTFORD, HERTFORDSHIRE CM23 3DE.

LAMBERTO BAVA: Filmography

PANDEMOMIUM 3 HAS BEEN PUBLISHED AND IT'S EVEN BETTER THAN THE 2 PREVIOUS INVALUABLE EDITIONS (DUE TO NO DOUBT PAT HOLLIS' INVOLVEMENT). OVER 190 PAGES WITH BEAUTIFUL LAYOUT AND TYPOGRAPHY. EDITORS JACK STEVENSON AND PAT HOLLIS JAM THIS BABY WITH COVERAGE ON JOHNNY ECK (FREAKS), JOHN WATERS, KENNETH ANGER, JEAN HILL, GEORGE KUCHAR, MARY VIVIAN PEARCE, MIKE KUCHAR, ONDINE, FREDERICK WISEMAN AND A HELL OF A LOT MORE. IF SOME OF THOSE NAMES AREN'T FAMILIAR TO YOU THAN ALL'S THE MORE REASON TO SEND \$15 TO JACK STEVENSON, 171 AUBURN STREET, APT. #11.

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80.

ONCE MORE I HAVE TO SAY IT. THE BRITISH PUBLISH THE TYPE OF FAN-ZINE I LIKE TO READ. HERE'S YET ANOTHER EXAMPLE. THE 8TH ISSUE OF ABSURD HAS BEEN PUBLISHED AND AS YOU CAN SEE IT'S DEVOTED TO THE FILMS OF EVERYONE'S FAVORITE WHIPPING BOY, JESUS FRANCO. INSIDE YOU WILL FIND OVER 30 PAGES DEVOTED TO THE MADRID MONGER, EXHAUSTIVELY DISCUSSING HIS MOVIES AND AS COMPLETE A FILMOGRAPHY AS YOU'LL FIND IN ENGLISH. ABOVE AND BEYOND ALL THAT IS THE FACT THAT IT'S CRAMMED FULL OF RARE ADMATS, STILLS AND OTHER ILLUS MAKING FOR A SUREFIRE WINNER. FROM FRANCO'S FIRST FILM (ARBOLE DE ESPANA, 1957) TO HIS MOST CURRENT (FACELESS, 1988), IT'S ALL HERE. IN FUTURE ISSUES IAN CAUNCE PLANS ON COVERING MUSCLEMAN AND SPY FILMS FROM ITALY SO I'D SAY FUTURE ISSUES WILL BE HIGH PRIORITY ITEMS AS WELL. HELL, #7 HAD A LONGISH ARTICLE FILMOGRAPHY ON JEAN ROLLIN! WRITE IAN FOR DETAILS AT 12 UNION ROAD, HURSTEAD, ROCHDALE, LANCS OL12 9QA.

AUTHOR JOHN McCARTY (SPLATTER MOVIES) HAS JOINED THE GROWING HORDES BY WRITING ONE OF THOSE COMPENDIUM MOVIE GUIDES. FORTUNATELY HE NARROWS IT DOWN TO AROUND 400 MOVIES SO THAT MORE DETAIL THAN USUAL COULD BE INCLUDED ON EACH ONE. I COUNTED AROUND 60 EURO-HORROR FILMS COVERED SO THEY DO RECEIVE THEIR FAIR SHARE OF COVERAGE. THERE ARE A NICE SUPPLY OF STILLS INCLUDED ALONG WITH MORE CREDITS THAN USUAL IN THESE TYPES OF BOOKS. THE PRICE IS STEEP AT \$10.95 BUT IF YOU DON'T OWN THE MORE EXPENSIVE HARDBOOKS (WILLIS OR HARDY), IT WILL CERTAINLY DO IN A PINCH (PLUS YOU DON'T HAVE TO WADE THROUGH THE WHININGS OF A LEONARD MALTIN TO SEE IF YOU WANT TO TAKE A CHANCE ON AN UNKNOWN HORROR FLICK). FANTACO HAS COPIES OR YOU CAN WRITE DIRECTLY TO THE PUBLISHER: ST. MARTIN'S PRESS, 175 FIFTH AVENUE, NEW YORK, NY 10010.

THE NEWEST VOLUME IN THE FRENCH LANGUAGE HORROR PICTURES HAS JUST BEEN PUBLISHED. AFTER COVERING BELA LUGOSI, PETER CUSHING AND DARIO ARGENTO, THEY HAVE SET THEIR SIGHTS ON BORIS KARLOFF. DON'T WORRY ABOUT THE TEXT BEING IN FRENCH AS THESE BOOKLETS ARE PICTORIALS FIRST AND FOREMOST. LOTS OF UNUSUAL BEHIND THE SCENES SHOTS ALONG WITH RARE LOBBY CARD REPRODUCTIONS MAKE THIS A NICE LITTLE PACKAGE. NEXT TIME YOU'RE FLIPPING THROUGH A FANGORIA AT THE NEWSTAND, TURN TO THE FANTACO AD AND ORDER ONE.